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REVIEW



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THE ONTARIO MODERN LANGUAGE TEACHERS' ASSOCIATION
In the Auditorium of the Women's Union

Tuesday, April 15

- 9:00 a.m.—Minutes; Correspondence; Treasurer's Report; Announcements; Business.
9:45 a.m.—President's Address.
10:00 a.m.—Discussion: "Translation in Grade XIII Authors", Dr. I. Goldstick, London Central Collegiate Institute.
10:30 a.m.—Experimental Film based on "Cours Primaire". Mr. M. Sanouillet, University College, Toronto.
10:45 a.m.—Intermission.
11:00 a.m.—"Le Roman français de 1920 à 1940"; Professor Jean Houpert, Université de Montréal.
12 noon — Adjournment.
12:15 p.m.—Informal Luncheon at Malloney's Art Gallery, 66 Grenville St., one block north of College and a half block west of Bay. Music and entertainment.
4:00 p.m.—Tea at French House of University College, 146 St. George St.

Wednesday, April 16

- 9:15 a.m.—(Spanish)—Discussion of problems in teaching Spanish. Mr. W. A. Stickland, University of Toronto Schools.
9:15 a.m.—(German)—Discussion on the importance of German for science students. Professor C. Lewis, Trinity College.
10:00 a.m.—(Spanish)—"La Espana de Garcia Lorga". Mr. D. Marin, University of Toronto.
10:00 a.m.—(German)—"Deutsch-Kanadische Handelsbeziehungen"—Dr. H. G. Graf, German-Canadian Trade Promotion Company.
11:00 a.m.—Intermission.
11:15 a.m.—Auditors' Report.
Report of Resolutions Committee.
Report of Canadian Modern Language Review.
Report of Nominating Committee.
12:30 p.m.—Adjournment.

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—Photo by William Beattie

THE USE OF MACHINES IN THE TEACHING OF FRENCH

The practical Phonetics Laboratory of the University College French Department was opened in 1947. Since that time, it has steadily increased its facilities until it now includes a small but well-rounded group of recording machines housed in two rooms, a control-room and a studio, divided by a sound-proof window. All the microphones, players, and recorders pass through a single control panel having patch-cord connections, thus making it possible to record from, or play back to, either or both of the rooms, to copy records on tape, etc.

Our equipment is as follows: in the control-room, a **SoundScriber**, a **Presto K-8 Recorder and Player**, a **Revere Tape Recorder**, and a 15-watt amplifier; in the studio, a three-speed player, and a one-minute **Magnetone**. There is the usual complement of re-recording apparatus, loudspeakers, earphones, etc., and a good selection of diction records.

We have not gone in for the elaborate hook-ups and multiple listening-booths such as those at Yale, Cornell or Louisiana State Universities, because we have no beginners. Our work is almost entirely remedial, with students who, having had five years of French before coming to the college, have every conceivable variety of pronunciation, from the almost-perfect to the very bad.

For years, as readers of the *Review* know, Freshmen entering the Honour French course have been required to take, as part of their work, Phonetics and Conversational French. However, since the opening of the Lab, the latter course at University College has been modified to include only practical work in pronunciation during the first term, with compulsory attendance at the Lab of one period per week for all students involved. This concentration on oral work has helped a great deal in getting faulty pronunciation corrected from the very start.

Early contact with the Laboratory has taught the students the value of constant practice, and a surprising number of them keep coming regularly, even after their compulsory lab work of the first half-year is over. This is made easier by the fact that the Lab is open some twelve hours a week — morning and afternoon — and thus students can drop in during their free time between lectures.

There is little duplication in the use of our various machines. In the main, they serve different purposes. The **SoundScriber**, which is an office-dictation machine, is the most used. It records by embossing micro-grooves at 33 1/3 RPM on very thin plastic discs, which can be filed away in small square envelopes. Embossed plastic is perhaps the least satisfactory of the recording mediums, but any loss of fidelity is for us amply compensated by the relatively low cost of the discs and their extreme ease of handling. Thanks to the **SoundScriber** we are able to keep complete individual records of our students from the beginning of their college career to the time they graduate. Keeping such a file has a double purpose: for the instructor,

it is a record of students' pronunciation patterns; for the students, it is primarily a record of their improvement, and an incentive to further work. Almost without exception, they are cheered by hearing how they used to sound, for it is rare that there is not some improvement that they can note: a diphthong that is becoming a pure vowel, a retroflex ("hot-potato") *r* that is slowly being transformed into an acceptable dorsal sound, a brighter intonation pattern, etc.

The Presto is a high-fidelity machine which records on commercial-size discs. The Revere tape recorder is a type that has been discussed on several occasions in this Review. Both of these machines (see cut) are used when it is necessary to record plays and passages of prose and poetry for playback to groups of students. The amplifier is part of the communication system between the control-room and the studio, and is also used by the Department for playing recordings in other parts of the College.

The Magnetone has remarkable fidelity and ease of operation. It records on a perpetual steel tape for one minute and then automatically switches itself to "playback". We used it formerly in the control-room as an alternate recorder to the SoundScriber, in our individual sessions with students. Since the beginning of this year, however, we have put it in the studio along with the three-speed player, at the disposal of the more advanced students, who have been encouraged to practise by themselves. Basically, the theory here is to let students, with the script in front of them, listen to diction records made by experts, and then imitate the same passages on the recorder. The latter machine, of course, picks up the original voice on the disc as well as the student's imitation of it. A number of interesting combinations are possible, one of them involving the use of ear-phones. With these on and plugged into the player, the student can record his exact mimicry of particular passages. Then, with ear-phones removed, the two machines can be played simultaneously, with just enough time-lag so that the student's voice appears to be an echo of the voice on the disc. The combination of player and one-minute recorder appears to be the next best thing to an individual session with the lab instructors. Indeed, for a few painfully-shy students who find it an ordeal to record in the presence of an instructor, it is an ideal arrangement.

Once a week, we play programs of diction records, or of plays or *explications de textes* which have been put on tape by members of the Department and visiting professors. These programs can be heard in the studio by as many as 18-20 students.

Lack of space prevents us from discussing this subject at greater length, but enough has been said here to give the reader a fair idea of the rôle of machines in our teaching of French. Their use is not, of course, a panacea for all the ills besetting language learning. Recorders will never take the place of the language teacher, and indeed they should never be used to do something the teacher can do better. But they have many obvious advantages if they are used wisely as adjuncts to regular class-work.

Eugène Joliat

LIFE AND LETTERS

THE MODERN GERMAN THEATRE

Any consideration of the German theatre today must begin with a reminder of the heavy damage suffered during the War. Since the theatres, with a few exceptions, are centrally located, many of them were destroyed or seriously damaged by bombs. Even where this was not the case, as in many smaller cities, the loss or dispersal of personnel created a problem, the solution of which has not been easy. Nevertheless, it can be said that the recovery is almost complete. Rebuilding has proceeded very rapidly and there are few, if any, theatres without adequate accommodation, though some are still operating in temporary quarters. Indeed, most of them were able to continue operations with an interruption of no more than a few weeks. Completely new theatres, equal to the best to be found anywhere, have been built in Hannover, Hamburg, Düsseldorf, Munich, and other cities. Even more surprising, is the fact that the level of performance today is well up to former standards.

In almost any German city with a population of forty thousand people or more, one finds a Stadttheater, which in the smaller centres presents opera and operetta three nights a week. Even the smallest of these theatres are well-equipped technically — for example, revolving stages are standard equipment. The actors are, as a rule, university graduates who begin their career in smaller centres. The principal stress is laid on the ensemble, the star system as we know it being largely unknown, though excellent actors are by no means rare. This system produces excellent results; one rarely sees a performance which falls below a high level of professional competence. The Stadttheater in Worms, for example, a city of thirty-five thousand people, gives performances that would gain critical approval anywhere.

Private theatres are much less frequent—in southern Germany they are found only in Munich, Frankfurt a.M., Stuttgart, and Cologne. They are sometimes aided by civic grants and often are not easily distinguished from the subsidized theatres. They too usually have a permanent ensemble and only occasionally engage guest stars. Since financial factors are more important, they are rather more inclined to popular successes, sometimes popular American or English plays. On the other hand, the best of the private theatres perform some social or experimental plays which are avoided by the subsidized theatres.

It is particularly difficult to discuss German theatre, since there is no one city which can be regarded as the centre of theatrical activity. I have chosen Munich as typical of the principal cultural centres—these include Hamburg, Berlin, Vienna, with Cologne, Stuttgart, Düsseldorf, and Hannover not far behind. For the sake of comparison, it is interesting to note that the population of Munich is slightly less than one million.

I should like to speak at some length of the Residenztheater, the Bavarian Staatschauspiel. This famous theatre was completely destroyed by bombs in 1942-1943. Fortunately, the priceless Rococo

interior had been dismantled; it is now planned to re-assemble it elsewhere in the Residenz. For economic reasons, it was decided to construct a modern theatre on the old site, and in January 1951 the new theatre was opened. During the intervening years, the Staatsschauspiel used a makeshift theatre constructed in the audience chamber of the Residenz.

The new theatre has, of necessity, the same external dimensions as the old, but seats 1100 spectators (compared with 550 previously). It is said to be the best equipped stage in the world—the stage itself is over sixty-five feet wide and eighty feet deep, and is provided with two revolving stages, the larger being fifty-six feet in diameter, and consisting of twenty movable sections. In addition to normal stage lighting, sections of the ceiling can be raised, so that lighting at almost any angle or distance is possible. One particularly interesting point is that the frame dividing stage and auditorium can be removed—entrances and exits are possible through the orchestra in conjunction with this arrangement. This type of staging has proved very successful in plays such as Giraudoux's 'Elektra' and Schiller's 'Braut von Messina'. Jürgen Fehling, perhaps the most famous of present day German producers, has shown a fondness for this type of production.

The second theatre of note is the Münchner Kammerspiele, which is largely supported by the city, and which was the only theatre in the city to escape heavy damage. The house, which seats about eight hundred, is old and uncomfortable, but possesses excellent acoustics and a fine stage. When circumstances permit, there is some exchange of personnel between the Kammerspiele and the Residenztheater. The Kammerspiele has an enviable reputation for its production of social plays.

The remaining theatres are similar to the small theatres of London or Paris. The best of them is the Kleine Komödie am Max-II-Denkmal, which has a group of actors who appeared in Berlin before the War. They are noted for their highly polished performances of contemporary plays, particularly English and American successes. Unlike the Residenztheater or the Kammerspiele, which perform a different play each night—no single play is likely to appear more than six or seven times a month—the Kleine Komödie usually gives each play a run of three weeks or even more. Two small theatres have reopened within the past year: Die Kleine Freiheit and the Bürgertheater near the university, both specialize in literary or political satire—literary revues such as Kästner's 'Achtung Kurve' have been widely acclaimed.

Special mention must be made of the Ateliertheater, a small arena-type stage with accommodation for about one hundred and fifty spectators. Operated on a co-operative basis by a group of young actors, it has presented an unusual number of contemporary plays, both German and non-German, and in addition has been quite successful with adaptations of Greek plays and mediaeval mysteries.

The Volkstheater, at present using the Silberner Saal of the Deutsches Theater, is a chapter by itself. Its repertory consists of

Austrian and Bavarian plays, presented in dialect with occasional excursions into other fields, such as a surprisingly good performance of 'Faust I'. The following plays are typical of the normal repertory of the Volkstheater—Thoma's 'Alter Feinschmecker', 'Moral', 'Die kleinen Verwandten', Nestroy's 'Geliebter Lump', 'Mädel aus der Vorstadt', Anzengruber's 'Der ledige Hof', and plays by Bielen, Lutz, Stemplinger, and others. Occasionally the Volkstheater also presents operettas, thus invading the field occupied by the Deutsches Theater, which specializes in musical revues, and the Staatsoperette. The Staatsoper in the Prinzregententheater completes the list of theatres.

When we turn to a consideration of the repertory, we are struck by several things. As the North American reader considers the list of performances, he is impressed at once by the number of plays performed. In this connection, we must remember that all these theatres operate seven nights a week, for at least eleven months of the year. On closer examination, we are surprised to note that in the list which follows this article there are only five contemporary German plays—Druten's 'Geliebte Hexe', Heinrich Mann's 'Professor Unrath' (adapted by Ebermayer), Lippl's perennial favourite 'Die Pfingstorgel', Brecht's 'Mutter Courage' and Zuckmayer's 'Gesang im Feuerofen'. Only the last two demand serious consideration: 'Gesang im Feuerofen' deals with the Second World War in a way which makes it acceptable to both sides, but fails in its attempt to transfigure the experiences involved, while 'Mutter Courage' deals with a period in some ways similar to our own. An examination of the repertory in other German cities only confirms this scarcity of native material; we can add only Zuckmayer's 'Hauptmann von Köpenick' (Würzburg) and two slightly older plays—Hofmannsthal's 'Das Salzburger grosse Welttheater' (Würzburg) and Wedekind's 'Liebestrank' (Nürnberg-Furth). The latter is a misguided attempt to resurrect a badly dated play. To this list we may add those plays of Bert Brecht which are fairly widely performed in the Eastern Zone. The absence of modern German plays is the more noticeable when contrasted with the frequent performances of other contemporary plays—in addition to those listed below, we can add Giraudoux's 'Die Irre von Chaillot' (Hambourg), Shaw's 'Der Arzt am Scheideweg' (Cologne), O'Neill's 'Trauer muss Elektra tragen' (Würzburg), and Miller's 'Tod eines Handlungsreisenden' (Worms).

The repertory is well balanced between classical and modern. We may note that our list shows rather less Shakespeare than one would expect and also shows a remarkable interest in Lessing. This last is true of Germany in general. It is necessary, when considering the repertory, to remember that at present each play represented must be staged from scratch. Everything from the old theatre was lost and the sets used in the makeshift theatre cannot be used on the much larger stage of the new building.

In conclusion, we may say that the German theatre has recovered almost completely from the effects of the war and is fully worthy of the great tradition it enjoys. However, while the repertory shows

an admirable catholicity of taste, it is to be hoped that a vigorous revival of modern German drama will become possible, since without a contemporary native drama it would be difficult, if not impossible, to maintain this tradition.

The following list is based on the repertory of the three principal theatres in Munich over a period of approximately twelve (12) months. It makes no claims to completeness.

Residenztheater

Nestroy—Theatergeschichten
Georges Bernanos—Die begnadete Angst
Alois Lippl—Die Pfingstorgel
Marcel Pagnol—Das grosse ABC (Topaze)
Lessing—Emilia Galotti, Nathan der Weise
Schiller—Die Braut von Messina, Fiesco
Goethe—Egmont
Kleist—Amphitryon
Grillparzer—Medea, Weh dem der Lügt
Raimund—Der Verschwender
Tieck—Der Blaubart
Zuckmayer—Gesang im Feuerofen
Lorca—Dona Rosita
Shaw—Candida
Giraudoux—Elektra
Ibsen—Nora
Tschechov—Die drei Schwestern
Shakespeare—Was ihr wollt
Alejandro Casona—Die Frau im Morgengrauen
Miller—Alle meine Söhne

Kammerspiele

Lessing—Minna von Barnhelm
Büchner—Dantons Tod
Nestroy—Häuptling Abendwind
Molière—Der eingebildete Kranke
Fry—Die Dame ist nicht fürs Feuer
Williams—Endstation Sehnsucht
Eliot—Die Cocktail Party
Odets—Das grosse Messer
B. Brecht—Mutter Courage und ihre Kinder

In addition, certain plays, such as 'Intermezzo' and 'Die Erbin', were presented, but failed to maintain a place in the repertory.

Kleine Komödie am Max-II Denkmal

Shaw—Pygmalion
H. Mann—Professor Unrath (adapted for stage by Erich Ebermayer)
Druten—Geliebte Hexe

In the period used for the present purpose, this theatre presented only four plays, all of which enjoyed extended runs. Previously such plays as 'Der Fall Winslow' and 'The little Foxes' had enjoyed considerable success.

W. G. Marigold

"MEXICAN JOURNEY"

Mexico—land of "Mañana!" But we discovered it was the land of "in ten minutes". It didn't matter what we wanted to do or what we were to get; from cashing travellers' cheques to having the car repaired, we were always promised service "in ten minutes". I was completely bowled over at the hotel desk one morning when I asked if anyone there could speak English. The lad in charge went in search of another boy who came with his mouth full of breakfast, informing me: "In ten minutes I speak good English".

Would that our students learned their languages so readily! Doubtless they would, if they resorted to his means. He came back with a Mexican girl who had been educated in Kansas City. She spoke English with absolutely no trace of accent.

Last July four of us set out in my car for Mexico, going by way of the beautiful country of Kentucky and Tennessee, across the cotton fields of Mississippi and the broad plains of Texas to the "land beyond the Rio Grande"—not so "Grande" at the border, Laredo.

Our first difficulties with Spanish came when we went to present our credentials at the immigration office. They would have none of them, but herded us into a room where several others were waiting. On the wall was marked "Sala d'espera". Immediately my French came to the fore and I thought "Salle d'espoir"—perhaps it will not be too bad. After nearly an hour's wait, I decided it should be called "Salle de désespoir". We should probably still be there, had not some Americans assured us that we had all the necessary papers. We summoned up enough courage once more to accost the handsome Mexican guardian of the room. Then, nothing but a little rubber-stamping was needed to send us on our way.

All that day we passed through drab, flat country, but on either side of the road grew chaparral—cacti nearly as high and straight as palm trees, with a funny shaving brush at each top. We were much relieved to find ourselves, in late afternoon, coming into an altogether charming little city—Monterey. As we drew up to the Grand Hotel Ancira, we were most cordially welcomed by one of the guides—Alex. We looked at each other in dismay—Texan friends had warned us against guides named Alex. In spite of that, we accepted him; and he, us; and we spent a delightful afternoon together. We were even introduced "for free" to a thoroughly enjoyable Arturo cocktail. We became very friendly with Alex—our Alex—in the course of one afternoon as we visited shops where they sold and made hand-tooled leather; others where they wove serapes, or painted by hand, skirts and place mats. In fact, on the return trip, two weeks later, our guide welcomed us with outstretched arms, and listened with proper sympathy and rapture to our tales of woe and adventure.

The next day and a half we travelled through very hot country where little children along the road called to us "La caritas", and at every stopping place asked if they might look after the car. And they proved good guards, for we lost nothing. Before our trip we

had been warned that hub caps, baggage, etc., would probably disappear! Our only difficulty was in spreading our pesos and our centavos equitably, and sometimes there were tears because one little fellow felt that his chum had received more than he.

On the following day, we began to climb the mountains which were to take us up to the plateau on which Mexico City lies. Here we had two Spanish words forever engraved on our memories, "Camino Sinuoso". Never did roads wind as these wound! We marvelled at those who drove such huge trucks over them—some bigger than our large transports. But we marvelled more at siesta time (any time of the day) when the intrepid driver would calmly draw the truck to the side of the road, plant one tiny red flag in front and another behind, and then crawl under the truck—sometimes into a little hammock slung under it, and there go to sleep. Another hazard of the road was the frequent little burro—grazing in leisurely solitude or trotting merrily along, though bearing on his back his master and mistress, and perhaps a child. When the guides in Mexico City learned that we were travelling to Acapulco, they tried to 'wangle' a trip by telling us that "in the South" the roads were much narrower and much more crowded. To their surprise, and without their help, we returned safely to their capital.

Mexico City, we found extremely modern. The buildings there were really beautiful, as were the wide avenues lined with palm trees. Here the temperature range was great. For us Northerners, it was a relief to sleep comfortably at night without being weighed down by the oppressive tropical heat. But at high noon we willingly endured the scorn of our very earnest little guide when we refused to climb 264 steep and scorching steps to the Pyramid of the Sun.

We were in Mexico for the rainy season. Every day at about four o'clock, the heavens opened and the rain descended. One evening on the way to Sanborn's Restaurant (here, according to the guide book, you see all the celebrities—Mexican and foreign), we had to step over a barricade about a foot high, erected to keep the water out of the hotel lobby. Never during the week we were there, was the street behind the hotel dry; and usually we were driving through water up to our hub caps.

A delightful side trip out of Mexico City was to Xochimilco, country of the floating gardens. Here grows every kind of vegetable and flower which supplies the capital city with food and its flower markets with beauty. Sunday is a gala day when Xochimilco becomes another Grand Canal in Venice. Boats for tourists (their names written on the top in flowers), manned by native Indian lads, are punted up and down stream. Mariachis (natives who usually play their guitars at weddings and feasts) serenade the visitors from smaller boats. Vendors of serapes, corsages of heavily scented gardenias (about 25c. a corsage) and tortillas (heaven forbid that I should ever eat one) ply up and down the canal.

Go to Xochimilco Sunday morning and to the bull fight in the afternoon. At the Plaza Mexico precisely at four o'clock comes the procession (the only thing that is punctual in Mexico). In it parade

all who are to take part in the fight—Matadors, Picadors, and even the humbler creatures whose function it is to drag out the bulls when they are dead. Since we were not here in the "season", which is from October to April, we missed much of the excitement. I was told by a Cuban, who was sitting beside me and instructing me in the fine points of bull fighting, that these bulls were very poor. However, that did not prevent the spectators from shouting at the top of their lungs "Olé", when they were pleased, and booing when they were not. In all, seven bulls were killed that afternoon. The most popular matador was showered with bouquets of flowers and the hats of the spectators, then carried about on the shoulders of his admirers.

The Mexican people we found extremely kind. When we had car trouble on the road, a native who drove a truck resembling somewhat one of Labatt's here, stopped to help us. Though neither understood the other's language, by dint of signs and a few words of schoolroom Spanish, we made quite good progress with him and his girl friend. Alas, the mechanical difficulty was too great for their skill and after more sign language (Mental note—learn Spanish before driving again to Mexico) he offered to tow us to our overnight hotel and a garage at El Mante. Here again, no English! But we did learn that transmission and overdrive were the same in Spanish and in English. Land of Mañana again! So long as you realize that when the garage man promises your car for 10 a.m., he means 6.00 p.m., and that 2.00 p.m. also means at least 6.00 p.m., you will be quite satisfied with Mexican service.

In the South the people seemed much more prosperous. Here there were no beggars along the road, no little children crying out for centavos and pesos. It is south of Mexico City that you find gems like Cuernavaco and Taxco, (which is a centre of the silver industry, built right up the side of the mountains). In the southwest, on the Pacific Ocean, is the resort of Acapulco. Go there in the winter months, if you would fully appreciate the charm of this fairy-like city, which spreads out before you at sea level, as you come down from the heights of the north.

Do not imagine that, because he is fond of his afternoon siesta, the Mexican is lazy. On the contrary, we found that the working day began very early and ended very late. The Mexican is just being sensible in following the advice of an old poem:

"Only mad dogs and Englishmen

Go out in the midday sun."

No one could be called lazy who cultivates his fields right up the mountain slopes, to the very top. We wondered how some we saw ploughing with their oxen could possibly cling to the ground, so steep was the slope on which they worked.

I should gladly return to Mexico, but next time I should like to see more of the capital itself. Since the election of President Aleman, the country, and especially Mexico City have made great strides. In a very short time, schools have sprung up all over the country; industries have developed and the population has increased

tremendously. With his growing prosperity, the Mexican has had the good grace to remember the debt he owes to his ancestors, the Aztec and Toltec Indians; and many of their ancient designs are carried over into the arts and crafts of modern Mexico.

Madeleine H. Lake.

POSITION OF PERSONAL PRONOUNS

The following is a suggested variation for teaching the order of pronoun objects before the verb and was used in order to provide a substitute in the lower school for the more ordinary *me, te, se, nous, vous, le, la, les, lui, leur, y, en*. Every teacher naturally adapts other methods to his own, but this outline has been found to work satisfactorily.

The individual pronouns are presented in the usual way, involving much acting out and repetition on the part of both teacher and pupils. The direct pronoun objects are dealt with first—*le, la, les*, replacing inanimate objects first and then people, at which stage *me, te, nous, vous* are also introduced.

Then when these have been repeated and learned to the teacher's satisfaction, the indirect pronoun object is introduced, and again it seems easier to begin with the third person *lui* and *leur* before proceeding to the others.

The third step, also arrived at by the same acting and repetition by teacher and pupil, involves the use of two pronoun objects before the verb. Taking perhaps *le livre*, or *le crayon*, or *le cahier* as the direct object, the following six sentences are built up and written on the board:

Il	me	le	donne
Il	te	le	donne
Il		le lui	donne
Il	nous	le	donne
Il	vous	le	donne
Il		le leur	donne

Here again, each teacher will have his own way of drawing attention to the fact that the *le* in the different examples replaces the original *le livre*, or *le crayon* or *le papier*—coloured chalk, circling or underlining, all help.

And in the next step lies the only difference between this method and the more common one. The pupils are finally required to memorize only the *me le, te le, le lui, nous le, vous le, le leur*, which they have seen worked out for them. Curiously enough, they seem to like the rhythm of this, perhaps because it is faintly reminiscent of their school yells. The great advantage, of course, is that each time they repeat it, they are practising the two pronouns as they actually occur in the French sentence.

To complete the presentation, the same procedure is used with a feminine singular direct object and then a plural one, with *y* and *en* added later. The *se* has been purposely omitted until it comes in with the other reflexives.

Gwen Bearder

Humberside Collegiate, Toronto.

AN OUTLINE OF GERMAN GRAMMAR II

XI. Modal Auxiliaries.

(a) Review

1. Memorize all parts and tenses of each of the six models.
2. Memorize all meanings as follows:
 - I. können—A-Ability—can, to be able, to be capable, etc.
B-Possibility—may—Er kann kommen;
Knowledge of a subject—know—Er kann Deutsch.
 - II. mögen—A-Liking—like, be fond of, care for.
B-Probability—may—Er mag kommen;
Strong wish—may Möge er immer glücklich sein!
 - III. müssen—A. Necessity or compulsion—must, have to, be forced.
B. Logical conclusion—must—Es muss kalt sein.
 - IV. dürfen—A. Permission—may, be allowed to, have permission.
B. dare—Er darf es nicht tun.
must not—Du darfst es nicht tun.
 - V. wollen—A. Will or intention—wish, want, desire, intend, will (provided it is not simple future).
B. be about to, be on the point of—Er will eben gehen.
claim or pretend—Er will sehr alt sein.
 - VI. sollen—A-Obligation or duty—am to, am obliged to, it is my duty to: should (in past and pluperf. subj. only); shall (if it is not simple future).
B. is said to, is supposed to—Er soll reich sein.
3. Learn the distinguishing characteristics of modals:-
 - I. They alone can govern an infinitive without "zu".
 - II. A modal past part. changes to an infin., when it comes next to its governed infin. (so-called "double infin.")
 - III. If a modal infin. appears in a clause, it must be the last word in the clause regardless of any previously learned rules of word order.
 - IV. A modal, in a primary meaning, may be followed only by a simple present infinitive; in secondary meanings it may be followed by anything the English seems to suggest.
4. Note that four models have the umlaut in the infinitive, the plural, the present tense, and the pres. and the past subjunctive.

(b) Oral:

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. He had to go. 2. He claims to be old. 3. He wasn't able to come. 4. May I go now? 5. I am to see him today. 6. I used to like him. 7. He has been forced to do it. 8. I'm willing to see him. | <ol style="list-style-type: none"> 11. They were said to be French. 12. Do you know German? 13. He must have seen it. 14. May they always be so happy! 15. She was about to speak. 16. You ought to read it. 17. We shall be able to buy it. |
|---|---|

9. I may possibly come.
10. I have been allowed to read.

18. It may rain today.
19. I should have done it.
20. Do you have to go now?

(c) Written:

1. In order to be able to speak German well, you will have to work hard.
2. Those boys would like to go with us, if they were allowed to.
3. He says that he has always wanted to swim well, but that he hasn't been able to.
4. He must have seen her already and he should have told you.
5. This chair is supposed to be 100 years old; he claims to have read about it.
6. May I ask what I shall have to do, to be allowed to stay.
7. He may have seen her, but I don't think so; he hasn't been allowed to go out this week.
8. He said that he often had to get up at five o'clock.
9. He says that we are to help him tonight; I don't want to.
10. If we had been permitted to stay, we could have seen much.

XIII. Forms ending in "ing"

- (a) Review: These forms always cause some difficulty because there is no exact German form to correspond, and certain substitutions must be made for it:

1. often the "ing" is merely a part of a verb phrase, as in "He has been working hard." 2. Sometimes it is purely a noun, as in "Reading is a pleasure". In this case, use the German infinitive as a neuter noun—"Das Lesen ist ein Vergnügen". 2. Sometimes the "ing" form is translated as an infinitive, as in "He is fond of reading"—"Er mag lesen." "He succeeded in finding it"—"Es ist ihm gelungen es zu finden. 4. Sometimes it becomes an adverb clause, as in "Before going home, he spoke to her"—"Ehe er nach Hause ging, sprach er mit ihr. 5. If the "ing" is preceded by the word "by", use "dadurch dass"—"He did it by working" — Er machte es fertig, dadurch dass er arbeitete.
6. Sometimes it becomes a relative clause, as in "I met a man walking down the street"—"Ich traf einen Mann, der die Strasse hinunterging. 7. Sometimes it is purely adjectival, as in "a burning forest"—here use the German present participle, which is formed by adding "d" to the infin. and decline like an adj.—"ein brennender Wald".

(b) Written:

1. He went out of the room, without speaking a word.
2. While walking in the park one day, he saw a man running.
3. Have you succeeded in finding the pencil you lost?
4. Working is something which everyone has to do.
5. After writing the letter, he went down town to send it.
6. He earns his living by selling newspapers every night.
7. The train made its way through a burning forest.
8. Some books are interesting, others are very boring.
9. Leaving his friends suddenly he ran towards the village.
10. Entering the room, he asked one of the men for the book.

XIV. General Review Sentences:

1. Please read the book without thinking of the man who wrote it.
2. It is not always the best boy in the class whom the teacher likes best.
3. I told him that I could not remember the man of whom he spoke.
4. Would that he were here now! She looks as if he could help her.
5. I waited for him for twenty minutes and then I followed the other man.
6. In spite of the bad weather, my father said he was going to the country.
7. He has been working in Switzerland for three months, but he intends to return to England, on the 26th of May.
8. I have never been able to understand why he was sent home after working only two weeks.
9. I was very sorry to hear that he was forced to send all the books to his uncle's.
10. These young boys tell me that the others with whom they were playing have been punished on account of the tricks they played.
11. If you read the book more slowly you would be able to understand all that they say.
12. I was glad to help them with the work because they have always been willing to help me whenever I wanted it.
13. The exercises were already written in German on the board when I came.
14. He is said to be very smart but I have never been able to see it.
15. This little boy's uncle has always lived here, and he will be very sorry to have to leave.
16. His old father told me that they had never worked hard, but that they were now beginning to do a little better.
17. If he had told me that silly story, I would not have believed him; but he told her instead of me.
18. Our house is painted once a year; this year it is painted green; what colour is yours?
19. I like spring best of all the seasons; the 21st of March is the beginning of spring; it ends on the 20th of June.
20. It must have been difficult, because nobody has been able to do it.
21. He has been sent to Berlin for two months but nothing has been heard from him since winter.
22. His mother has not been well all week; she intends to go by train.
23. Whose book have you been reading? I don't know the boy to whom it belongs but I know whose pupil he is.
24. The town hall was built in 1837 and it is still well preserved; it must have been well built.
25. The book in which I read that story has been taken during the night.
26. Paul is a cleverer boy than Henry but the latter always gets the highest marks in the class because he works hardest.
27. I asked my old friend if he wanted to read that book. He answered that he had always wanted to read it but hadn't been allowed to.

28. She said that they had never had such a book, and she wasn't able to tell me where it is sold.
29. Can you find something good to eat for this boy? He has neither friends nor money and he doesn't know the city.
30. He left for France on Thursday, February 16th; he will spend three months in Switzerland before coming home.
31. Many years ago people used to believe that there were good and evil dwarfs who could help or hinder those with whom they lived.
32. At the station he had an opportunity of writing a couple of letters before the train left; it was not his intention to leave so early.
33. If you think that a farmer's work is easy, you are mistaken; a farmer has to get up early and work late, even in bad weather.
34. If Fred had been more diligent he would have had better success; now he is sorry for being so lazy.
35. I met an old friend down town the day before yesterday; he didn't know that my younger brother had gone to the U. S. A. to study.
36. The library is closed because today is a holiday; it will be opened tomorrow at ten a.m.
37. This man has relatives in our town, but he is ashamed of them and pretends not to know them.
38. In summer we have always liked to go to Germany by boat; this year we will have to go by train.
39. He is to bring two pounds of sugar and a small piece of cheese when he comes home from town.
40. The young man said he had done it for his friend's sake, but was willing to do it again if it helped you.
41. He has never succeeded in finding the stores in which those books are sold; he would like to know more about them.
42. If we had had more time, we would have gone to France this summer; our old uncle has been living there for four years and has invited us to visit him.
43. At what time in the morning does the train leave for Heidelberg? There is no train in the morning; it leaves at 4.30 p.m.
44. Who has done his work best? I don't know yet. Let us watch until the books have been returned.
45. He looked at all the boys whom he met, for he thought that one of them might be his brother.
46. What was I supposed to say when he asked me where I had been all day? He would not believe me even if I told him the truth.

EUNICE NOBLE, East York C. I.

Upper School Prescription for 1952-53

Teachers of German will be pleased to know that **Das Fliegende Klassen zimmer** (Clarke Irwin), an interesting school story by Erich Kästner, has been prescribed for Grade XIII German for 1952-53.

ADDITIONAL SENTENCES FOR GRADE XII

Lesson 14.

1. One day he visited Mr. Dupré and asked him for news of his hens. 2. He would have approached the window which faced the orchard. 3. "Hurry up," he exclaimed. "Turn round and see what is going on. It's a most strange spectacle." 4. He decided to make use of the magnificent cherries instead of letting them rot on the trees. 5. What has he decided to do with them? 6. I didn't notice it. I was busy dressing. 7. Is he making fun of me, I wonder, while moving away from the farm-yard. 8. Can you imagine his hens lying on the ground apparently dead? I don't know what was the matter with them. 9. Didn't she go away yesterday (s'en aller)? No, she got angry when she remembered the bad weather. 10. Sit down; don't stand up (singular and plural); let us sit down; no, let us stand up. 11. She will not enjoy herself if she goes away. 12. Do not make a mistake. Stop at the corner. 13. What's your name? My name is Peter.

Lesson 15.

1. After seeing the chickens on the ground, the maids uttered a cry of terror and ran out of the kitchen. 2. By plucking them and selling them she had succeeded in making up at least some of the lost money. 3. So when she began to pluck the animal the half-plucked chicken began to stir and to make efforts to walk. 4. Of course the effect of the liquor had lasted only a short time. 5. Soon all the chickens were standing up and staggering out of the kitchen. 6. The servants were very much afraid and started to tremble with fear. 7. After recovering from their fright they were so sleepy they felt like going to bed. 8. They finally fell asleep. 9. The next day they were ashamed of themselves. They took pity on the poor naked hens and made them flannel coats. 10. She has finished doing her homework. 11. She began by doing her Latin. 12. What kind of weather is it today? 13. It is hailing and freezing. Yesterday it rained and was foggy. 14. I should like; I should have liked; will you please come in?

Lesson 16.

1. Little Peter and his father were visiting Paris at Easter because Mr. Perrier had promised to take him to the big city for his 10th birthday. 2. In the window of a store on the right bank of the Seine he saw caged birds, small, white, pink-eyed mice, long tailed rats, guinea pigs and white-furred rabbits. 3. Mr. Perrier was a farmer. His family lives on a farm far off in the country in Provence. 4. Fortunately, the weather was beautiful the day they visited the Eiffel Tower and climbed to the top of it in an elevator. 5. In one department store in Paris an escalator which Peter saw for the first time delighted him. 6. "This resembles a magic carpet," he exclaimed, his eyes sparkling: "It's a fairy land." 7. Did Peter like chocolate eggs? Of course, his father bought him the biggest one in the store. 8. How much do they cost? 10 cents each.

Lesson 17.

1. Opposite the Seine Peter saw many animals for sale. 2. He wanted to buy a turtle so they entered a small shop. 3. I shouldn't know what to do with it. 4. During their conversation such a well-dressed gentleman entered. He wore a brand new suit, a top hat and gloves. 5. The shopkeeper thinking that business is business, asked the gentlemen: "What would you like, Sir?" 6. Peter's astonishment grew when the gentleman asked for big rats, gray mice, and a litre of spiders. 7. Then he asked for food for the rats. 8. Peter wondered why such a gentleman would need such things. 9. Peter finally could not contain himself and exclaimed: "It's none of my business, but what are you going to do with those purchases?" 10. "When I rented a house last year I found it full of rats and mice," the man, a banker, replied. My lease expires in ten days and says that I must leave the house in the same state in which I found it."

Lesson 18.

1. The typist is busy typing the company correspondence. 2. "How do you do?" she said to Henry. "What is your name! and how old are you?" 3. Please sit down and wait a moment. The manager is very busy in his office. 4. What education have you had? 5. When I was at high school I was a boarding student. 6. How long did you stay there? Five years, Sir. I am now a matriculant. 7. I got an average of 70% (= 14 out of 20) in all my examinations. 8. I tried my final examinations in June and then took the courses at the Business College on Jean-Jacques Street. 9. I want to learn book-keeping, typing and shorthand because the manager is offering me a job next month. 10. I can do sixty words a minute in shorthand and forty in typing. 11. The principal had several applicants to see before deciding to appoint him. 12. I was best in English at High School last year. 13. I am very glad of it but my initial salary is only \$500. a month. 14. The final examinations takes place next week. 15. He had promised to do his best to satisfy the manager.

Lesson 19.

1. The soldier who entered the inn, went to the counter and ordered a glass of wine, was wearing a mourning band on his arm. 2. He wasn't long in engaging the other customers in conversation. 3. They asked him if he had been present at a burial. 4. He told them that his captain went mad and died. 5. He left his listeners with mouths agape when he told the story of the captain's death. 6. The soldier emptied several glasses of wine one after another while continuing his story. 7. When his sword disappeared he made a new one by nailing together two pieces of wood and painting the hilt black and the blade silver. 8. When the captain gave the soldiers the order to present arms he did not budge, hoping that the captain would not notice it. 9. He explained that his sword would turn to wood if he drew it. 10. He ran out of the inn, slamming the door behind him. 11. Then the other patrons noticed that he hadn't paid for his first glass of wine.

Lesson 20.

1. At the first opportunity I was firmly resolved to keep a travel diary. 2. Did you notice the way in which Paris captivated her? 3. We lived in a small hotel on Amsterdam Street. 4. There was a large square in front of the hotel where taxis and busses parked. 5. Have you ever travelled in a Paris street car? 6. And speaking of street cars, have you heard their funny little horns which give the signal to start? 7. There is no smoking on the inside but those who stand on the platform do so, of course. 8. We go along this street on foot in order to see the beautiful buildings — the museum, the library and the opera. 9. What a façade! How beautiful it is! 10. In the streets there are thousands of cars, buses and taxis, and crowds of people on the sidewalks. 11. Policemen on horseback direct the traffic. 12. We took a drink on the terrace of the famous Café de la Paix, in the shade. 13. That intersection is very noisy, isn't it? 14. In my opinion, Paris is the most beautiful spot in the world. 15. All Paris taxis are equipped with radios.

Lesson 21.

1. Her uncle said he would buy her a car as a wedding present if she drove him to work every day. 2. His niece is getting married Saturday and he is giving her away. How these children grow up! 3. I've got it! I'll buy her a piano, the one I saw this morning down town. 4. But I hope she can play well and will not drive her poor husband crazy by playing it badly. 5. Would it be better to buy a combination radio-phonograph and some records. 6. She prefers jazz while he prefers classical music. 7. Buy something less dangerous like a sewing machine or a wrist watch. 8. It would be a waste of money if she couldn't sew and wasted the cloth. 9. What wakes her up in the morning? An alarm clock? Buy her one! 10. Gloves wear out quickly, of course, don't they? 11. Money doesn't grow on trees. 12. I'll send them my best wishes.

Lesson 22.

1. What is the size of that man? 2. Here is some useful information for you when you go to France. 3. The franc is divided into 100 parts which are called centimes. 4. $1/20$ of a franc is called a sou. 5. There are also all kinds of bank notes. 6. The metre is divided into 100 parts which are called centimetres. 7. Nowadays we talk about the pound but it is really 500 grams. 8. You can read this information in the daily paper, can't you? 9. We learn English at school because English is our mother tongue. 10. They are English and live in England. 11. 31, 81, 80, 96, 141, 256, 1936; $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$. 12. The 8th woman; Monday April 1st; 3 million francs; the 9th class; the 21st book; on Thursdays; in January; George VI; William I; Louis XIV.

Lesson 23.

1. Many riders are lining up at the starting point. 2. This is a most important race. 3. They have to toil away in the mountains and suffer the heat, rain, dust and thirst. 4. "Go to it!" the crowd shouts to the cyclist wearing a red sweater. 5. "Be careful you don't

fall" and "We'll be thinking of you!" 6. The beginners joke but their faces are anxious. 7. The day before yesterday they left the suburb of Montmartre and proceeded towards the Champs Elysées. 8. On their way to work the workers watched the race and said to the unemployed: "You're lucky. You can watch the race all day."

—Port Credit High School

REVIEW OF COURS MOYEN Part I for Grade XIII

Lesson I.

1. His shirt is out at the elbows. 2. I mistake her for my friend. 3. What would you like, Sir? 4. Very well. 5. Well then. 6. He authorized her to do it. 7. That suits me. 8. A week from to-day.

Lesson II.

1. In spring, summer, winter, autumn. 2. To hear her speak one would think he was rich. 3. In the country. 4. In August. 5. In the beautiful sunshine. 6. In an affectionate manner.

Lesson III.

1. Now if you are quiet, I'll tell you a story. 2. On the other side. 3. So then one fine April day he arrived. 4. This soup is good to drink. 5. He was forced to leave.

Lesson IV.

1. How are you? 2. Do come in! 3. A map of the world hanging on the wall. 4. Look! 5. One day when the postman came. 6. Two weeks ago. 7. She was such a good old woman. 8. Myself. 9. It's I who wrote the letter. 10. Here he is; there you are. 11. I am beginning to understand it.

Lesson V.

1. One hour's reading. 2. He had scarcely sat down comfortably when he heard the doorbell ring. 3. I am never left alone. 4. On the road; on the street. 5. He was groaning with pain. 6. In the leg. 7. What! 8. He trembled with fear.

Lesson VI.

1. We took a step. 2. Go to it (go ahead)! 3. He always threatens me with his revolver. 4. In about 10 minutes. (two ways) 5. Without leaving a drop of it. 6. She fainted. 7. Hello. (2 ways) 8. The police are here. 9. Pardon? (what?)

Lesson VII.

1. While travelling. 2. Thanks to you. 3. He watched the train go by in a bored way. 4. On my arrival. 5. She is dressed in blue. 6. On Saturdays. 7. All stores are closed on Sundays in England while in France most stores are open until noon.

Lesson VIII.

1. A friend of mine. 2. by letter. 3. by sight. 4. thanks for your kindness 5. I was accompanied by my parents 6. on Monday, Dec. 23, 1945. 7. in a rather special way. 8. I shall enclose the snap. 9. in my hand; on my head; under my arm. 10. in advance. 11. Yours sincerely. 12. I saw him only. 13. I saw you and your friend.

Lesson IX.

1. He sees the boat entering the harbour. 2. Both Tom and his father try to pronounce well. 3. a 20-minute wait.

Lesson X.

1. I had a good crossing. 2. What a lot to do. 3. His two-seater does at least 50 miles an hour, that is, 80 kilometres. 4. It's enough to drive one crazy. 5. Does Bob miss me? 6. Love to everybody.

Lesson XI.

1. a day's work. 2. He was short-sighted. 3. He watched the children playing. 4. He heard himself called by name. 5. So-so. 6. He has been much more satisfied since I have more money. 7. In the month of November. 8. I never have any clothes to put on. 9. You can imagine whether I was sad. 10. I almost missed my train.

Lesson XII.

1. Less busy streets. 2. I went for my glasses. 3. I looked up. 4. I couldn't make head or tail of it. 5. I ran for the manager. 6. I congratulate you on your shrewdness. 7. I arrived at the bank 20 minutes late. 8. I asked him for his job. 9. You were born under a lucky star, weren't you? 10. She brought down my suitcase.

Lesson XIII.

1. They took up a collection after Mass. 2. He delivered the sermon. 3. None other than he came in. 4. This state of affairs did not last. 5. The schoolboys had a holiday to-day. 6. Look out!

Lesson XIV.

1. I visited my friend. 2. a most strange spectacle. 3. What then? 4. What is the matter? 5. What is the matter with you? 6. He let the wine cool off. 7. In a good mood. 8. Something else. 9. lying on the ground

Lesson XV.

1. She ran out of the kitchen. 2. a half plucked chicken. 3. a little while. 4. After recovering from her fear she got up. 5. Don't you think they are pretty?

Lesson XVI.

1. He took the boy with him. 2. No scratching. 3. How much is it?

Lesson XVII.

1. He doesn't know what to do with it. 2. Business is business. 3. What else? 4. What colour? 5. What are you going to do with these animals? 6. He burst out laughing. 7. I undertook to leave the house in the same state in which I found it.

Lesson XVIII.

1. She is busy typing. 2. How do you do? 3. How old are you? 4. What is your name? 5. What education have you had? 6. 100 words a minute. 7. I was best in English. 8. I am very glad of it. 9. final examinations. 10. I shall do my best to satisfy you.

Lesson XIX.

1. He ordered a meal. 2. He didn't take long doing that. 3. How far was I? 4. He accepted another glass of wine. 5. The sword turned to wood and he went crazy. 6. He held it up (in the air). 7. mouths agape



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Lesson XX.

1. I am determined to seize the opportunity. 2. Speaking of streetcars. 3. It is forbidden to smoke. 4. on foot. 5. The door to the museum. 6. The entrance to the library. 7. How beautiful it is! 8. Mounted policemen 9. In the shade; on the terrace. 10. in my opinion

Lesson XXI.

1. How these children grow up! 2. That's it. 3. I've got it! 4. He plays the piano. 5. He plays baseball. 6. He plays Hamlet in the play. 7. Money doesn't grow on trees.

GOING TO FRANCE?

If you are planning to spend some time in Paris and would like to live with a French family, the following address is recommended:

Mademoiselle Renée Corneau,
28 rue du Docteur Roux,
Viroflay, Seine-et-oise,
France

This is a comfortable private home in the suburb of Viroflay, which is about fifteen minutes by train from the city and walking distance from Versailles. Particular interest is taken in Canadians who are anxious to hear and use as much French as possible during their stay in Paris.

Write to the above address for additional information. —C. L.

SAMPLE DICTATIONS FOR GRADE XIII

Dans les années depuis la guerre l'aviation commerciale a fait des progrès remarquables. Aujourd'hui, par exemple, il y a un service régulier entre Montréal et Londres qui vous permet de traverser l'océan en moins de douze heures. L'avion moderne a tous les comforts imaginables et, grâce à des pilotes excellents et à des machines qui sont maintenues en parfait état, les accidents n'arrivent que très rarement. Chaque année, d'ailleurs, le prix d'un billet d'avion est moins élevé.

Grâce à l'aviation moderne, il est possible actuellement de faire un voyage en France même si on ne dispose que de quinze jours de vacances. Les grands centres de tourisme français sont ainsi à la portée de tout Canadien ou Américain possédant les moyens de s'offrir un voyage en avion. Chaque année les grandes compagnies de navigation aérienne s'efforcent de rendre leur mode de transport plus confortable, plus sûr et plus accessible au grand public. Les voyages en avion, autrefois une extravagance, deviennent peu à peu une affaire de tous les jours pour beaucoup de nos concitoyens.

Tout était calme chez nous ce soir-là. Moi, j'essayais depuis une demi-heure de faire un problème difficile. Soudain, je rompis le silence:

"Papa, achetons un poste de radio! J'étudierais mieux si j'entendais un peu de musique de temps en temps."

Mon père, fâché, m'envoya coucher. Cependant, maman, qui était de mon avis, lui persuada de résoudre un mot-croisé; s'il remportait le prix, il aurait assez d'argent pour nous offrir un bon poste.

Etant descendu du train, Boulanger s'est dirigé ver l'affiche pour lire les résultats des élections législatives. Il trouve l'animation de la foule beaucoup à son goût, mais sa femme préfère la tranquillité de la campagne. D'après elle, Tours est la plus charmante ville de la France qu'elle connaisse; mais M. Boulanger préfère Chamonix, centre de sports d'hiver où tout ce que l'on demande à la montagne s'y trouve merveilleusement rassemblé pour le plaisir des visiteurs. M. Boulanger est communiste, et son candidat a été élu au second tour du scrutin.

Les élections provinciales approchent. Vous venez d'être nommé pour nous représenter à la chambre législative. Vous désirez être élu, surtout, à cause d'une condition injuste qui règne dans notre belle province, et qui, à votre avis, doit être réformée. Aussi, vous trouvez-vous devant vos électeurs, prêt à leur présenter d'une manière simple, franche, et claire cette situation malheureuse, en indiquant brièvement votre projet de réforme.

Bonne chance, mon ami! Soyez sincère, et vous réussirez.

Jamais je n'oublierai mon premier voyage en avion! Quitter Montréal le soir, atterrir à Londres le lendemain matin, et me trouver à mon hôtel favori à midi, c'est, à mon avis, le moyen le plus agréable de faire ce parcours qui serait autrement long et fatigant.

Assurément, le tapis enchanté dont je rêvais pendant mon enfance n'était pas plus merveilleux que cet avion de luxe aménagé pour le confort et l'agrément des passagers.

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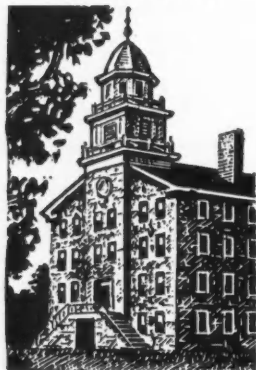
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GRADE IX

FRENCH
(Cours Primaire)

June 1952

Time: 1½ hours.

- 10 I. Répondez aux questions suivantes par des phrases complètes.
(Answer in complete sentences).
1. Dans quelle ville demeurez-vous?
 2. Qui est la fille de votre tante?
 3. Nommez deux choses que Marie et sa mère ont achetées en ville?
 4. Quand la mère d'Adèle est-elle morte?
 5. De quelle couleur est une souris?
- 5 II. Ecrivez en toutes lettres: 51, 73, 80, 97, 49 (Write in full)
- 3 III. Mettez à la forme interrogative sans employer **est-ce que**.
(Put into interrogative without using **est-ce que**)
1. Jean et Robert ne sont pas partis.
 2. Il aime sa soeur.
 3. Marie ne vend pas ses lapins.
- 4 IV. Ecrivez le **contraire** des mots suivants. Write the opposite of the following words: monter, mourir, le commencement, grand.
- 4 V. Remplacez les tirets par **qui** ou **que**. (Replace dash by **qui** or **que**)
1. Voilà Marie — a acheté un chien.
 2. Où est le chat — j'ai vendu?
 3. La leçon — il finit est difficile.
 4. Le garçon — aime les cerises est malade.
- 10 VI. Mettez le verbe au **présent** après le sujet donné. Put the verb in the present tense with the given subject.
- | | |
|-------------------|------------------|
| 1. il (partir) | 6. nous (manger) |
| 2. je (remercier) | 7. tu (sortir) |
| 3. nous (finir) | 8. ils (aller) |
| 4. elle (venir) | 9. nous (être) |
| 5. il (répondre) | 10. elles (voir) |
- 5 VII. Mettez le verbe au **passé indéfini** après le sujet donné. (Put verb in past indefinite with given subject)
- | | |
|------------------|---------------------|
| 1. je (marcher) | 2. nous (descendre) |
| 3. vous (aimer) | 4. elle (naître) |
| 5. tu (répondre) | |
- 5 VIII. Mettez au **passé indéfini**:
1. Ils viennent à l'école.
 2. Jean brosse le cheval.
 3. Marie a mal à l'oreille.
 4. Je remplis le panier.
 5. Nous entrons dans l'école.
- 2 IX. Ecrivez le **présent** de l'indicatif du verbe "acheter".

- 5 X. Remplacez les mots soulignés par des pronoms et faites tous les changements. Replace nouns by pronouns and make any necessary changes.

1. Robert n'a pas vendu les cerises.
2. Avez-vous parlé aux enfants?
3. Nous avons acheté les chiens.

- 40 XI. Traduisez:

1. Marie went downtown to-day. Did she buy a hat?
2. How many cows did you see in the country?
3. My mother fell last night. The doctor is coming to our house.
4. We arrived at school late three weeks ago.
5. I haven't any cream. He is giving her some bread.
6. Look at the lambs and the horses. I am admiring them.
7. We have not chosen any vegetables. Have you eaten them?

- 7 XII. Charles est arrivé à notre école ce matin. C'est un nouvel élève. Il a passé toute sa vie à la ferme de son oncle. Il y a beaucoup de chevaux et de vaches. Maintenant il est midi et il mange son déjeuner. Les autres garçons jouent dans la cour. Adèle pose des questions à Charles.

Read above paragraph and answer in complete sentences in French.

1. Qui est Charles?
2. Quand est-il arrivé?
3. Où a-t-il passé sa vie?
4. Où sont les autres garçons?
5. Avec qui Charles parle-t-il?
6. Quels animaux y a-t-il dans une ferme?
7. Qu'est-ce qu'une vache donne?

GRADE XI

FRENCH

June 1952

Time: 1½ hours.

A

- I. Répondez à ces questions par une phrase complète:

1. Où va-t-on pour acheter un complet?
2. Combien de jours y a-t-il dans le mois de mai?
3. Qui a sonné à la porte du docteur Chartier?
4. Quelle arme cet homme avait-il?
5. Quel crime les escrocs avaient-ils commis?
6. Par quel moyen débarque-t-on d'un paquebot?
7. Comment M. Bricourt a-t-il cassé ses lunettes?
8. De quoi le curé était-il étonné?

- II. Remplacez les mots soulignés par des pronoms en faisant les changements nécessaires:

1. J'ai écrit la longue lettre à ma tante.
2. La bonne a apporté du thé à nos amis.
3. Je vais offrir des fleurs à mon amie.
4. Jean est plus grand que son frère.
5. Nous allons à la campagne.

III. Donnez les adverbes qui correspondent aux adjectifs suivants:

(a) constant, poli, doux, meilleur, heureux

Quels verbes correspondent aux substantifs suivants:

(b) choix, obéissance, voyageur, soigneusement, connaissance

IV. Ecrivez les verbes suivants:

1. Ils (faire — présent de l'indicatif)
2. Elle (aller — passé indéfini)
3. Nous (lancer — passé défini)
4. Vous (dire — présent du subjonctif)
5. Je (lire — futur)
6. Tu (pouvoir — conditionnel)
7. Elles (boire — présent de l'indicatif)
8. Ils (recevoir — plus-que-parfait)
9. Nous (prendre — imparfait)
10. Dormir (participe présent)

V. Traduisez en français:

1. The old lady showed the doctor the letters from her son.
2. We decided to go to the restaurant where we meet our friends.
3. Six years ago we lived in a big, old house in a village.
4. One day, when I was working in the garden, I heard a strange noise.
5. The church to which we shall go is very old and beautiful.
6. I have bought the best hat in the store. Do you like it?
7. We drink neither tea nor coffee. We never eat meat.
8. Where are my books? I don't know. I haven't seen them.

B

I. Lisez les sélections puis répondez en français aux questions:

Bonne, douce, belle, aimante, Nicette mérite l'idéal des maris. Ah! c'est bien la femme qu'il m'aurait fallu si C'est une infamie de la contraindre, de gâter sa vie en confiant un tel trésor à une brute. Mais pourquoi ne serais-je pas le chevalier de Nicette? C'est dit, et dès demain matin. . . Mais demain, il sera trop tard, c'est maintenant qu'il faut agir.

1. Pourquoi Anatole appelle-t-il Nicette "un trésor"?
2. Que veut dire Anatole quand il emploie l'expression "en confiant un tel trésor à une brute"?
3. Pourquoi ne peut-il pas attendre jusqu'à demain matin pour agir?
4. Qu'est-ce que Anatole voudrait faire si c'était possible?
5. Quelle sorte de mari Nicette mérite-t-elle?

II. Fougasson, remettant la pelote dans sa poche. — Ne craignez rien. . . . j'ai renoncé à mon projet . . . pour le moment. (Il se rassoit). C'est la vue de votre portrait qui a opéré ce miracle . . . car c'est étonnant comme vous ressemblez à ma chère Betzy . . . deux gouttes d'eau . . . de profil! Ayez la bonté de vous tourner un peu.

1. Quel est le projet dont parle M. Fougasson?
2. Quelles deux choses fait-il pour indiquer qu'il n'y a plus rien à craindre?

3. Qu'est-ce qu'il trouve étonnant?
4. Quelle faveur demande-t-il à Hortense dans ce paragraphe?
5. Qui est Betzy?

III. Vingt minutes après cette conversation, Léon, rasé, vêtu d'un habit quatre fois trop large pour lui, mais plus propre que celui qu'il portait depuis un mois, sortait de son hôtel, accompagné de son hôtelier, sans avoir encore pu faire dire à son compagnon où il le menait et quel rapport les pigeons pouvaient avoir avec l'amour et les cinquante mille francs dont il avait besoin.

1. Combien de temps était nécessaire pour préparer Léon pour sa visite chez Lord Lenisdale?
2. Pourquoi portait-il un habit si large?
3. Qu'est-ce que Léon n'avait pas réussi à apprendre?
4. Quel mot indique que Léon avait eu une barbe longue?
5. Qui va présenter Léon à Lord Lenisdale?

IV. Répondez aux questions suivantes par un ou deux mots seulement. (Number your answers clearly.)

1. Quel était l'oiseau que Léon avait mangé?
2. Comment s'appelle un homme qui sait beaucoup de choses?
3. Comment s'appelle le propriétaire d'un hôtel?
4. Quelle langue parle-t-on en Italie?
5. Comment s'appelle l'homme qui distribue les lettres?
6. Quel adjectif signifie 'avec beaucoup de bruit'?
7. Nommez en anglais un instrument à vent.

GRADE XII

FRENCH

June 1952

Time: 2 hours.

10×3=30 1. Répondez par une phrase complète aux questions suivantes:

- 1) Comment s'appelle l'examen qui donne à un élève français le droit d'entrer à l'Université?
- 2) Comment peut-on savoir l'heure?
- 3) Qu'est-ce que c'est qu'un boulevard?
- 4) Quand porte-t-on un brassard noir au bras?
- 5) Combien font neuf fois neuf?
- 6) De quoi se sert-on pour écrire?
- 7) Où est la Bretagne?
- 8) Quelle est la date aujourd'hui?
- 9) Comment s'appelle la reine d'Angleterre? (Ecrivez en toutes lettres)
- 10) Combien coûte le sucre?

15 2. Mettez les verbes aux temps indiqués:

- 1) (Savoir, fut) — il le faire?
- 2) Vous (dire, prés.) qu'il (conduire, imparf.) bien une auto.
- 3) Il (falloir, prés.) qu'il le (faire, prés. du subj.) lui-même.
- 4) Je (souffrir, passé indéf.) beaucoup après sa mort.
- 5) Je le (faire, fut.) avant qu'il (venir, prés. du subj.)
- 6) (Vouloir, impératif) vous asseoir.
- 7) Ils (envoyer, fut.) chercher le médecin
- 8) Mon oncle (s'asseoir, passé déf.) auprès de moi.

- 9) Il (valoir, cond.) mieux ne pas aller du tout.
- 10) (Devoir, prés.) — ils le faire?
- 11) Si le chien (apparaître, prés.), le renard (s'en aller, fut.).
- 10 3. Traduisez seulement les mots soulignés dans les phrases suivantes:
 - 1) I know that you are right.
 - 2) It is the beginning that is important.
 - 3) That book is mine.
 - 4) This hat is dearer than that.
 - 5) He is always late; I don't like that.
 - 6) What are you doing?
 - 7) What makes the water so green?
 - 8) Tell me what you are doing.
 - 9) On what is he sitting?
 - 10) What book was he reading?
- 10 4. Ecrivez trois phrases montrant nettement la différence entre: **de qui, dont et duquel**
- 10 5. Remplacez les mots soulignés par des pronoms:
 - 1) J'aime ma cravate mais je n'aime pas la cravate de Jean
 - 2) Vous avez là vos livres mais qu'est-ce que vous avez fait de mes livres.
 - 3) Donnez le crayon à votre frère
 - 4) Avez-vous trouvé le livre dans le tiroir?
 - 5) Quel tableau préférez-vous?
- 40 6. Traduisez en français:
 - 1) If you can play the piano, play us a selection from "The Merry Widow"
 - 2) After closing our books we ran out of the room.
 - 3) We want him to come with us.
 - 4) What has killed this animal? Which one?
 - 5) The one you can see in the road.
 - 6) He has done this in order that you may see the blackboard.
 - 7) The floor had been covered with paper.
 - 8) I asked him to write me next week.
 - 9) If it had rained we should not have gone.
 - 10) It was sunny when we left the house.
- 40 7. Vous êtes en vacances auprès d'un lac — un jour vous faites une promenade en bateau — au milieu du lac le bateau chavire (capsizes). Racontez en environ 80 mots comment vous avez regagné la rive.
- 45 8. (15 questions taken from the following selection or based on the reader.)

La Dernière Classe

- 1) Où se passe cette histoire?
- 2) Qu'est-ce que le petit Frantz a remarqué d'extraordinaire en entrant dans la salle de classe ce matin-là?
- 3) Quel était l'ordre qui était venu de Berlin?
- 4) Qu'est-ce qui donnait un air patriotique à la leçon d'écriture?

La Conversion du Soldat Brommit

- 1) Pourquoi Brommit voulait-il se faire Wesleyen?
- 2) Pourquoi n'aime-t-il pas sa nouvelle religion?
- 3) Qu'est-ce qu'il finit par faire quand les autres vont à l'église le dimanche?

Les Pains Noirs

- 1) Décrivez en quelques mots le palais de Nicolas Nerli.
- 2) De quoi Saint Michel se sert-il pour juger le banquier après sa mort?
- 3) A quoi Nicholas Nerli doit-il son salut?

Propos de Chasse

- 1) Pourquoi le marquis ne se servait-il pas de son fusil pour tirer sur les lapins en rentrant chaque mois de la ville?
- 2) Comment le marquis a-t-il regagné l'argent qui ne fut pas retrouvé?

Le Secret de Maître Cornille

- 1) Quel est l'homme qui raconte cette histoire?
- 2) Dans quelle partie de la France cette histoire a-t-elle lieu?
- 3) A quoi sert une minoterie à vapeur?
- 4) Quel était le secret de Maître Cornille?
- 5) Qui a fini par découvrir ce secret?

La Grammaire

- 1) Pourquoi Machut n'aime-t-il pas le concurrent de Caboussat?
- 2) Pourquoi Poitrinas est-il venu à Arpajon?
- 3) Quel est le défaut d'Edmond?
- 4) Pourquoi Caboussat ne s'en est-il pas aperçu tout de suite?
- 5) Qu'est-ce que Jean pense de Poitrinas?
- 6) A quelle condition Blanche épouse-t-elle Edmond?

GERMAN

Grade XI (1st year)

Zeit: 1½ Stunden LERNEN SIE DEUTSCH 1-13 Juni, 1952

A.

German Authors—Comprehension

15 I Diktat (15 marks)

20 II (content questions on Authors text)

III Beantworten Sie die Fragen am Ende dieses Paragraphen!

Wenn Friedrich der Grosse einen neuen Soldaten in seiner Garde sah, stellte er immer drei Fragen: 'Wie alt bist du?'; 'Wie lange bist du schon in meinem Dienst?'; und 'Bist du mit deinem Lohn und deiner Wohnung zufrieden?'

Ein junger Soldat, der nur Französisch sprach, kam einmal in den Dienst des Königs. Ein Offizier sagte ihm: "Wenn der König dich fragt, so antworte auf die erste Frage 'einundzwanzig Jahre', auf die zweite 'ein Jahr', und auf die dritte 'beides'."

Der König kam und diesmal begann er mit der zweiten Frage. Der Franzose antwortete "einundzwanzig Jahre". Der König war erstaunt, und fragte; "Wie alt bist du denn?"

"Ein Jahr, Mäjestät." Dann wurde der König böse and rief: "Entweder du bist sehr dumm, oder ich bin es." Und der Soldat antwortete, wie man ihm gesagt hatte: "Beides, Mäjestät."

- (a) Von wem erzählt die Geschichte?
- (b) Welche drei Fragen stellt der König immer?
- (c) Was macht es dem neuen Soldaten schwer?
- (d) Wie versucht der Offizier, ihm zu helfen?
- 20 (e) Warum hilft es nicht so viel wie er gedacht hatte?
- (f) Wie ist der König nach der ersten Antwort? Und nach der zweiten?
- (g) Wie war er wohl nach der dritten Antwort?

B.

German Composition

- 45 I. Übersetzen Sie ins Deutsche!
- 10 1. Which one of you doesn't like going to the country? He has to stay home this evening.
- 9 2. To-morrow I shall take a trip to the city. There I hope to see your family.
- 7 3. They are setting out at 7.30. Do you want to go with them?
- 6 4. Go to bed at once. You are tired and sleepy, aren't you?
- 7 5. Her watch is not fast, but slow. She was late on Wednesday.
- 6 6. What did he buy for his friend? A book or a pen?
- 20 II. Schreiben Sie im Präsens, Imperfekt, Perfekt und Futur!
- 1 1. Er (laufen) schnell.
- 2. Ich (besuchen) sie.
- 3. Wir (sehen) das Pferd.
- 4. Er (kommen) gewisz.
- 5. Ich (nehmen) die Tinte.
- 10 III. Schreiben Sie im Plural!
- 1. Ich habe einen Bleistift.
- 2. Der Knabe ist krank.
- 3. Die Mutter des Vaters ist hier.
- 4. Wo ist die Kuh?
- 5. Der Student spricht von dem Lehrer.
- 20 IV. Beantworten Sie diese Fragen!
- 1. In welcher Stadt wohnen Sie?
- 2. Wie heiszt der Park vor unserer Schule?
- 3. Um wieviel Uhr beginnen Sie dieses Examen?
- 4. Wieviele Aufgaben haben wir dieses Jahr gemacht?
- 5. Wo bringen Sie die Zeit im Sommer zu?
- 6. Mit welchem Monat fängt das Herbstsemester an?
- 7. Von welcher Farbe ist Ihre deutsche Grammatik?
- 8. Was ist Ihr Vorname?
- 9. Verdeutschen Sie: "Practice makes perfect"!
- 10. Wie kann man von hier nach New York fahren?

GERMAN
Grade XII (2nd year)

Zeit: 2½ Stunden

Juni, 1952

A.

German Authors—Comprehension

63 I, II, III, IV (content questions based on Authors text)

9 V. Ohne zu übersetzen, beantworten Sie auf deutsch die Fragen am Ende des Abschnitts!

1. Brahms hatte eine Vorliebe für Zigarren aus Cuba. Ein junger Musiker hatte ihm einmal mehrere Stunden lang bei einer schwierigen Arbeit geholfen. Nach deren Beendigung gab ihm Brahms als besonderes Zeichen seiner Anerkennung eine dieser teuren Zigarren. Der junge Mann stammelte seinen Dank und steckte die Zigarre in die Tasche.

"Rauchen Sie denn nicht?" fragte Brahms verwundert.

"Ja, sehr gern," erhielt er zur Antwort; "aber diese Zigarre, die mir Johannes Brahms geschenkt hat, bewahre ich mein ganzes Leben auf."

"Dann nehmen Sie doch lieber diese Zigarre," sagte Brahms und gab dem erstaunten Musiker eine billigere Sorte.

- 3 1. Warum hat Brahms dem jungen Musiker eine Zigarre gegeben?

- 3 2. Warum hat der Musiker die Zigarre nicht geraucht?

- 3 3. Was für eine Zigarre gab ihm Brahms für die erste?

2. Gustav Frenssen erzählt: Vorries von Münchhausen, der Balladenmann, erscheint plötzlich in unserer Einsamkeit; ich bin mit unserem dreizehnjährigen Neffen allein zu Hause. Der Gast erzählt den ganzen Abend, behaglich, geistreich, wie ein Weltmann. Er erzählt von seinem Vater, den er heute morgen auf der Landungsbrücke von Sylt getroffen hat und—seltsam!—keiner wusste von des anderen Reise. Wir staunen. "Was sagte Ihr Vater denn, als er Sie sah?" "Oh, er erzählte mir ein hübsches Erlebnis: Er hatte, da er sich nicht wohl fühlte, sich ein Pflaster auf die Backe gelegt; das war in der Nacht abgefallen und auf das Kopfkissen gerutscht; und nun hatte das Kopfkissen heute morgen eine grosse Blase (blister)."

Wir kommen auf andere Dinge, und der Gast erzählt wahre Gespenstergeschichten (ghost stories). Der Junge hört zu und schweigt.

Abends in seinem Bett sagt der Junge: Du, Onkel, was der Münchhausen uns erzählt hat, ist erlogen." Ich bin ganz erstaunt und denke: Ist das möglich? und werde nun auch unsicher. Am anderen Morgen sage ich: "Hören Sie, Münchhausen! Der Junge behauptet, alles was Sie gestern abend erzählten, ist erlogen gewesen". Der Junge biegt sich auf dem Stuhl zurück, weil er denkt er bekommt eine Ohrfeige; aber Münchhausen beugt sich vor und sagt ernst: "Sagen wir—die Hälfte."

Antworten Sie auf deutsch!

- 3 1. Wer kam um Gustav Frenssen zu besuchen?
 3 2. Wo hat der Mann seinen Vater getroffen?
 3 3. Wo hatte der Vater das Pflaster gelegt?
 3 4. Was ist dem Kopfkissen geschehen?
 3 5. Was sagte der Junge abends im Bette von den Geschichten des Gastes?
 3 6. Was machte Frenssen am nächsten Morgen als er seinen Gast sah?
- VI Diktat (10 marks)

B.

Content: Lernen Sie Deutsch (Allerlei)

German Composition

- 48 I. Übersetzen Sie ins Deutsche!
- 7 1. I am thinking of him. He is my best friend. I have something good for him. It is something that I found in the garden.
 5 2. If he had written the letter last week, you would have known that he was in town.
 6 3. The picture that has been lost will be found. It was not his picture, but mine.
 5 4. He said that he had read the book and that he would bring it to school the next day.
 4 5. I am sorry that it is raining. I shall meet you at the station.
 6 6. The university of Heidelberg is one of the most famous universities in Germany. There are many students there.
 8 7. They succeeded in finding an empty compartment and the train began to move as soon as they were seated.
 7 8. May I ask which play you have finished? If I like it, I shall take it with me.
- 7 II. Setzen Sie passende Artikel, Präpositionen und Endungen für die Striche!
1. Während ———— letzt ———— Woche machte er ein ———— klein ———— Reise.
 2. Er kommt ———— erst ———— Mai und bleibt ———— ganz ———— Tag.
 3. Er blieb ———— ganz ———— Jahr in Berlin.
 4. Hier ist mein ———— neu ———— Buch, das ist ein alt ————, aber hier ist das best ————.
 5. Niemand wollte mein ———— alt ———— Onkel helfen.
- 9 III. Schreiben Sie folgende Sätze im Präsens, im Imperfekt und im Perfekt!
1. Der Knabe (ankommen) um zwölf Uhr.
 2. Karl (erwarten) seinen Freund.
 3. Ich (kennen) Sie nicht.
- 5 IV. Setzen Sie Interrogativpronomen!
1. (Whom) haben Sie gesehen?
 2. In (whose) Hause wohnt er?

3. (With what) spielt er?
 4. (Which one) der Bücher ist das?
 5. Mit (what sort of) Buch studiert er?
- 9 V. Schreiben Sie im Präsens, Imperfekt und Perfekt!
1. Karl (wollen) das Buch lesen.
 2. Das Kind (dürfen) nicht spielen.
 3. Du (können) heute kommen.
- 10 VI. Setzen Sie ins Passiv!
1. Wir unternehmen die Reise.
 2. Er schloß die Tür.
 3. Er hat das Haus gebaut.
 4. Ich hatte die Geschichte gehört.
 5. Ich half ihm.
- 12 VII. Setzen Sie in die indirekte Rede!
1. Arbeiten Sie fleißig!
 2. Wird er den Freund besuchen?
 3. Das Haus ist alt.
 4. Warum geht er nicht nach Hause?
 5. Er war hier.
 6. Wann bist du da gewesen?

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REALIA AND TEACHING AIDS

French Dictation Records for Grade XIII: *L'autre jour; Un des problèmes actuels; Une longue journée; Si vous avez l'occasion.* Yale Book Co., 34 Butternut St., Toronto. Price of set of four metrolite records: \$10.00.

Teachers of Grade XIII French will welcome this set of four recorded dictations modelled after the practice record sent out to schools by the Department of Education. The recordings have been made by two male voices. The one is slightly lower in pitch than the other, but both are very clear. The subject matter is interesting and of reasonable difficulty. In our opinion, the first reading tends at times to be too slow, thus directing attention to individual words and even syllables, instead of to the thought of the passage as a whole. Occasionally too, the punctuation is not set off sufficiently from the text. However, these records will unquestionably provide excellent practice for pupils who are preparing for the new examination in dictation.

Mon Premier Dictionnaire Français. Philip Linklater, University of London Press, 1949. Clarke, Irwin and Co. Price \$1.20.

We were reminded of this very attractive little dictionary when we saw it recommended in the *Division of Curriculum* (languages) of the Province of British Columbia. The purpose, as stated by the author, is to prepare the student for the use of a real French dictionary of the Larousse type. It contains some 8000 French words with their explanations, sometimes in brief sentences, sometimes in picture form. The illustrations, which take up one-third of the book, vary from simple black and white line drawings, always lively and often amusing, to full page colour plates. Students should find this a fascinating book.

Coloured Wall Maps of France: *La France physique; La France économique.*

This new set of maps will be a very useful addition to the classroom. They are printed in clear colours on sturdy paper and are approximately 3 feet by 4 feet in size. *La France physique* has a minimum of detail. Physical features (mountains, rivers, etc.), as well as the former provinces, are plainly indicated. *La France économique* shows the natural resources, products and industries of the various regions. Important cities and towns are marked. Exports and imports are listed opposite the chief ports. Probable price (subject to the usual discount) \$3.15 for the two maps in an envelope. Clarke, Irwin and Company.

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M. S.

Book Reviews

Das Wandern ist der Jugend Lust by M. Burton, Modern Language Mistress, Luton High School. Illustrated by W. T. Mars. Published by Harrap, and in Canada by Clarke Irwin. 65c. 81 pages of text, including 4 pages of illustrations (black and white ink drawings), and 15 pages of vocabulary, but no exercises.

This is a charming little book which can be recommended for supplementary reading in the second year of German. The subject matter is very interesting, describing the life of four teen-agers in a youth hostel in Germany near Dresden. The information is authentic and is presented in a humorous style. The frequent conversations of the young people are in a natural, every-day vocabulary which should greatly augment the vocabulary of "Lernen Sie Deutsch". The grammatical constructions are not too complicated, but not so simplified as to render them unnatural. Teen-age Canadian pupils should find the story of the adventures of the German hostellers very entertaining and at the same time should acquire a very useful vocabulary in reading it.

M. H. S.

Le Client le Plus Obstiné du Monde by Georges Simenon. 55 pages of text, limp cloth. Price 65c. Toronto, Clarke Irwin, 1951.

Another detective story, but not as involved and complicated as some of them are. A stranger sits in a café on the Boulevard Saint-Germain from the time the waiter unlocks the door in the morning until he announces its close sixteen hours later, not leaving even to eat, merely sitting and waiting for something. He and a woman, who comes in for a moment and sits at his table, are seen by many people, but these all disagree in their descriptions of the couple. Just after the man leaves, a shot is heard and someone is found dead on the sidewalk. Inspector Maigret and a colleague set out on the trail of the murderer with their customary success. Illustrations by W. T. Mars add to the French atmosphere that Simenon weaves so skilfully through his plot. A good story for grade thirteen.

M. F.

French Dictation Exercises by the Globe Book Company, New York. 20 pages. Price 65c. The Book Society of Canada, 1951.

This booklet contains 38 dictations, mostly anecdotes or descriptions of school or family, taken from recent examinations papers in New York. Each paragraph is about one hundred words in length and is conveniently marked off in breath groups. The text is preceded by a preface, directions to the instructor and suggestions for marking. Teachers will welcome this book for their grade eleven, twelve and thirteen classes.

M. F.

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